

DECEMBER ★ 1941

DESIGN



A FAVORITE WITH ART TEACHERS FROM COAST TO COAST

Create Something



In **Create Something** the author presents materials on the creative arts in such a manner as to make it understandable to the beginner without sacrificing its value to the advanced student or the teacher who requires a compact reference book. A new world is opened to the amateur who is seeking new constructive forms of recreation as well as education. It is the author's belief that experiment rather than following traditional lines of procedure is vital. Satisfaction and pleasure along with sound educational value may be found in this book.

By **FELIX PAYANT**

A HANDBOOK THAT WILL
PROVIDE HELP FOR THE
ART TEACHER, THE STUDENT
AND THE AMATEUR.



A COMPACT REFERENCE
BOOK • UNDERSTANDABLE
• OVER 200 ILLUSTRATIONS
168 PAGES 6"x9" • BEAUTIFULLY
PRINTED • PRACTICAL • MEETS YOUR
MOST URGENT NEEDS.



The two hundred illustrations have been chosen with care to give reality and clarity to the various sections of the text, and include many pictures of pupils and artists at work with various materials and mediums. Based on the idea that we are never as happy as when we are creating something, this book will answer many needs for amateurs, teachers and students in every field of art. Order yours now.

Paper Binding

\$ 2.00

Cloth Binding

\$ 2.50

DESIGN PUBLISHING COMPANY, COLUMBUS, OHIO

FELIX PAYANT
EDITOR

ELIZABETH BRUEHLMAN
ASSOC. EDITOR

ALAN C. TRACEWELL
BUSINESS MGR.

ADVISORY EDITORS

Dr. Ray Faulkner, Head
of Art Dept., Teachers
College, Columbia Univ.

R. Guy Cowan, Design
Consultant, Onondaga
Pottery, Syracuse, N. Y.

Alfred Howell, Director
of Art, Public Schools,
Cleveland, Ohio.

Elizabeth Gilmartin,
Director of Art, Public
Schools, Toledo, Ohio.

Alfred E. Pelikan, Di-
rector of Milwaukee Art
Institute, Milwaukee.

Mary Albright Giles,
University Schools, Ohio
State Univ., Columbus.

C. Edwin Johnson, Di-
rector of Art, Public
Schools, Cincinnati, O.

Marion E. Miller,
Director of Art, Public
Schools, Denver, Colo.

Aime H. Doucette, Art
Dept., State Teachers
College, Edinboro, Pa.

Clara P. Reynolds, Dir.
of Art, Public Schools,
Seattle, Washington

F. Elizabeth Bethes,
Head of Art Depart-
ment, Louisiana Polytech-
nic Institute, Ruston.

Elizabeth Wells Robert-
son, Dir. of Art, Pub.
lic Schools, Chicago, Ill.

Margaret Erdt, Super-
visor of Art, Public
Schools, San Bern-
ardino, Calif.

Edna Patzig, Assoc.
Professor, Department
of Art, University of
Iowa, Iowa City.

Grace Sobotka, Associ-
ate Professor of Art
George Peabody Col-
lege, Nashville, Tenn.

Grace M. Baker, Chair-
man, Division of the
Arts, Colo. State Col-
lege of Ed., Greeley.

Dr. William E. Warner,
Pres., American Indus-
trial Arts Association
Columbus, Ohio.

Vincent A. Roy, Super-
visor Art Education
Dept., Pratt Institute,
Brooklyn, New York.

Rosabell Mac Donald
Mann, Chairman of Art
Dept., Jamaica H. S., Ja-
maica Long Island, N. Y.

Jane Betsey Welling,
Assoc. Prof. College of
Education, Wayne
University, Detroit.

Clara MacCowan, Assoc.
Prof. of Art, North-
western University,
Evanston, Illinois.

Wanda L. Wheeler,
Supervisor of Art Edu-
cation, City Schools,
Knoxville, Tennessee.

Eastern Consultant for
DESIGN: Wm. L. Long-
year, Art Dept., Pratt In-
stitute, Brooklyn, N. Y.

Dr. Kate V. Wofford,
Prof. of Rural Educa-
tion, Buffalo State
Teachers College.

IN THE JANUARY NUMBER

Because of the growing interest in the arts in America we are devoting the January number entirely to its various phases. There will be much material from the Index of American Design stressing the design, craftsmanship and understanding of materials by the early American artists. The art and life in the Ephrata Community of Pennsylvania, modern art education and the development and use of new materials are but a few of the interesting features our readers will find next month.

FOR LIBRARY USE ONLY

DESIGN

VOLUME 43

NUMBER 4

DECEMBER 1941

TABLE OF CONTENTS

COVER ILLUSTRATION

Madonna by Mitzi Otten

Choir Boys by Betty Boyer

THE POTTER'S ART 3
By Carlton Atherton • Charles M. Harder • Glen Lukens

THE FIRST EXHIBITION OF CONTEMPORARY WEST-
ERN HEMISPHERE CERAMICS 4

AN OUTLINE OF AMERICAN CERAMICS 6

ADELAIDE ALSOP ROBINEAU 8

POTTERY 10

SCULPTURE 11

CERAMIC SCULPTURE 12
By Waylande Gregory

THE AMISH WAY 14
By W. W. Swallow

POTTERY MADE BY AMERICAN INDIANS 17

ANIMAL SCULPTURE 18

SOUTH AMERICAN CERAMICS 19
By Marinobel Smith

WHY WORK IN CERAMICS 20
By Anna W. Olmsted

VITAMIN A(RT) 22
By Clifton Gayne, Jr.

ENAMELS ON METAL 24

ASIDES 25
By Helen Durney

Published monthly except July and August by Design Publishing Company, 243 N. High St., Columbus, Ohio. Felix Payant, President; Steve Mavis, Vice President; Alan C. Tracewell, Secretary; J. Paul McNamara, Treasurer. Yearly subscription: United States \$3.00; Canada, \$4.00; Foreign, \$4.50; Single copy, 35c. Copyright, 1941, by Design Publishing Company. Entered second class matter September 16, 1933, at the Postoffice at Columbus, Ohio, under act of March 3, 1879.

If DESIGN is not received within one month after publishing date, notify us promptly, otherwise we cannot be held responsible. The Postoffice does not forward magazines, and when changing an address send in the old address as well as new and allow one month for the first copy to reach you. Manuscripts should be typewritten. Each piece of illustrative material should bear the name and address of sender and be accompanied by return postage. They will be handled with care, but we assume no responsibility for their safety.

DESIGN READER'S GUIDE

FOR SUPPLIES

ART SCHOOLS.

California College of Arts and Crafts, Oakland, California.
Pratt Institute, the Art School, James C. Boudreau, Dir., Brooklyn, New York.
Washington School of Art, Washington, D. C.

BALL MILLS.

The Denver Fire Clay Co., Denver, Colorado.
The Pereny Pottery and Equipment Co., Columbus, Ohio.

BANDING WHEELS.

The Denver Fire Clay Co., Denver, Colorado.

CLAYS AND GLAZES.

Atlanta Industrial Laboratories, 1054 McLynn Ave., Atlanta, Georgia.
The Denver Fire Clay Co., Denver, Colorado.
B. F. Drakenfeld and Co., Inc., 46 Park Place, New York.
The Pereny Pottery and Equipment Co., Columbus, Ohio.
Pewabic Pottery, Detroit, Michigan.

CRAFT SUPPLIES.

Atlanta Industrial Laboratories, 1054 McLynn Ave., Atlanta, Georgia.

KILNS.

The Denver Fire Clay Co., Denver, Colorado.
B. F. Drakenfeld and Co., Inc., 46 Park Place, New York.
The Pereny Pottery and Equipment Co., Columbus, Ohio.
Pewabic Pottery, Detroit, Michigan.

POTTERS' WHEELS.

The Denver Fire Clay Co., Denver, Colorado.
B. F. Drakenfeld and Co., Inc., 46 Park Place, New York.
The Pereny Pottery and Equipment Co., Columbus, Ohio.

PERECO POTTERY EQUIPMENT

- Electric Kilns
- Gas Kilns
- Ball Mills
- Whirlers
- Power Wheels
- Kick Wheels
- Potter's Tools
- Raw Materials
- Clays
- Glazes
- Supplies

★ The Pereco line is complete. It includes dependable equipment for all branches of ceramic work . . . and in addition forges, crucibles and specially built heat treating furnaces for industrial art shops. Write for catalog No. 41-A.

PERENY POTTERY and EQUIPMENT CO.

842 North Pearl Street, Columbus, Ohio



California College of Arts and Crafts STATE ACCREDITED

35th.

Year

Professional and teacher training in well equipped studios and work shops. Outstanding faculty of experts in the arts and crafts. Moderate tuition. Special evening and Saturday classes.

SPRING TERM OPENS JANUARY 12, 1942

Write W. H. MEYER, PRESIDENT, for Catalog or Telephone HUmboldt 3700, Broadway at College Avenue, Oakland, Calif.

New York Society of Ceramic Arts

• Rounding out a year in which the work of the American artist and craftsman has been winning greater appreciation in a field once largely dominated by European influences—a trend some believe will continue even when kilns instead of cannon are again being fired abroad—the 41st annual exhibition of the New York Society of Ceramic Arts went on view October 27th, at the Barbizon-Plaza Art Galleries in the Barbizon-Plaza Hotel.

The show, which ran through November, covered a wide scope, reflecting the society's decision in 1938 to embrace all ceramic activities rather than confine attention almost solely to pottery, as had been done for many years. Thus, in addition to the usual extensive showing of pottery, it included terra cotta and sculpture, tiles, glass, stained glass, enameled metals and other types of ceramic art. An innovation and special feature at this year's exhibition was a collection of ceramics for garden and terrace. With a membership of nearly 100 clay-working metropolitan artists, the output of whom forms the nucleus of this annual event, the New York Society of Ceramic Arts has in the past several years carried forward an expanding program designed to stimulate the interest of both craftsman and public in what is possibly the oldest of the arts.

During this period an annual series of symposia, led by authorities on various phases of the ceramic craft, has been held at the Metropolitan Museum of Art. These gatherings have played a part second only to the yearly exhibition in acquainting the public with the activities of American ceramists, the wide range of decorative and utilitarian uses covered by their work. A typical outgrowth of this expanded interest was the setting up recently by the Ceramicenter, a permanent exhibition at 31 W. 57th St. aimed at bringing about closer relationship between ceramic artist and buyer.

The work shown at the exhibition represents modern manifestations of an art whose beginnings go back beyond the dawn of history, which has been practiced by all races, and whose products have been valued for their beauty and usefulness throughout the centuries.

The New York Society of Ceramic Arts, which will celebrate its 50th anniversary early next year was born in richly historical surroundings.

It was in Washington's council chamber that the society's members, working early and late, planned the first exhibition, for which Augustus St. Gaudens, W. M. Chase and Hart Brewer served as judges.

Since its beginning the Society has made its influence felt, not only in ceramics, but in other forms of art as well.

REVELATION KILNS

OIL, GAS AND ELECTRIC

Over ten thousand installations

PEWABIC GLAZES AND ENGOBES in sixteen colors. Samples upon request.

"CERAMIC PROCESSES" by Mary Chase Stratton giving fundamental information—Price \$1.75.

For catalogues address

PEWABIC POTTERY

10125 Jefferson Ave. East

Detroit, Mich.

LEARN TO DRAW AT HOME ~ ~

Since 1914 WSA has successfully trained men and women for commercial opportunities in Art. Our proven method of instruction prepares you at home in your spare time. A few hours of study a week should enable you to acquire the ability you desire. Personalized instruction; capable faculty staff. We invite you to write for complete details.

**COMMERCIAL ART
ILLUSTRATING • CARTOONING**
all in ONE practical course
Our colorful, interesting booklet—"Art for Pleasure and Profit" explains our course and methods in detail. It will be sent to you FREE, upon request. Write for your copy today.

WASHINGTON SCHOOL OF ART

Studio 912T, 1115—15th Street, N.W. Washington, D. C.

- Pottery forms are abstract and carry no further meaning than they hold within themselves. They should act not as symbols reminiscent of natural objects, a system of mnemonics, but as the embodiment of universality. This, pottery has in common with music. It is a fertile fallow in which can germinate those forms and correlations of form which enfold the essence of sensation. The forms, within their field of performance, should be kept pure, and by purity is meant a maximum efficiency, intensity, and quality issuing from the utmost economy of means, together with a rigorous regard for the capacities and limitations of the medium.

Decoration is not a thing in itself but only a means by which the potter can further develop the intention set forth in the generating lines of the piece. Failing in this, it becomes superfluous and irrelevant, merely the purveyor of verbiage.

By CARLTON ATHERTON.

- One of man's earliest discoveries was the fact that fire could harden clay. The imagination is stimulated when we try to picture the amazement of the savage who first discovered this phenomenon. Since most writers on the subject have invented their own myths concerning this event, you have the same privilege.

The materials of which a piece of pottery is made were present in the earth when the earth was formed. The two primal elements, earth and fire, are necessary to the completion of any ceramic product, and clay once hardened by fire can never again become clay. It is converted into a glass-like substance, which will, if the fire is hot enough, become a fluid glass. Since fire is the only thing which can give clay this permanent character, the act of painting sun-baked clay, save in the temporary work of very small children, is an empty gesture. Where there is to be no attempt to complete the work by firing, it is sometimes better to leave it in the natural clay state than to attempt to give it a finished appearance by means of paint, varnish or shellac. These devices can only have negative value in teaching appreciation in that they are likely to cultivate a preference for flashy imitative products, and thus defeat our principal aim. To the resourceful teacher and her interested pupils the problem of erecting a pottery kiln offers interesting possibilities.

By CHARLES M. HARDER.

- The ceramic worker stands rather alone among craftsmen, for his way of progress, though not more difficult than that of others, sends him out searching the earth for materials. He must then subject them to the demon of fire and snatch them again from this demon at exactly the right moment. But this is getting ahead of the story. A potter's first question is, what shall these forms be that are to be born of clay and fire? The manner of working other ceramic materials like glass, stone or porcelain may not be used with clay, for clay reacts only to pressure, and the only pressure an artist potter uses is that pressure from the hands.

One does not train his clay. He trains his emotions, and there lies the secret of success in fine art expression. Potters today have almost unlimited facilities for shaping their wares and for enriching the surfaces. Shapes now are bold and dignified, possessing at the same time a subtle quality of grace, and whether the designer be an expert or an amateur, the product may be good. The only difference in the two is the way each builds his idea and creates. Work does not work by itself any more than it did a thousand years ago. Work is an image of one's state of mind.

By GLEN LUKENS.

THE FIRST EXHIBITION OF CONTEMPORARY WESTERN HEMISPHERE CERAMICS

• The first exhibition of contemporary Western Hemisphere ceramics, in its modern setting at the Syracuse Museum of Fine Arts, was composed to 541 pieces, by far the largest exhibition of ceramics ever shown in America and a "staggering total" of good work, to quote from Richard F. Bach's foreword to the catalog. Mr. Bach was chairman of this year's national jury, which selected 480 pieces representing 202 artists from 30 states, making the tenth ceramic national the largest of the series.

The catalog list of 93 pieces for Latin America, however, will be increased by a considerable number of additional pieces which arrived just recently and more which are expected before the exhibition leaves Syracuse. All Latin American work was purchased for Mr. Thomas J. Watson, president of International Business Machines Corporation, joint sponsor with the museum for the exhibition.

The delay in shipping South American pieces arose from a reluctance on the part of several governments to let work leave the country. Government fine arts authorities hesitated a long time before giving permission to ship, apparently deciding that good work should remain home. Many pieces had to be shipped air express in order to meet the opening date in Syracuse.

The Latin American section is small, compared with the United States, because so few artists are working in ceramics, compared with the number of painters and sculptors there. Archeological exploration begun by foreigners in South America about ten years ago, which resulted in the discovery of fine pottery produced by civilization of one thousand years ago, aroused the first contemporary interest in what had been literally a "lost art," except in Mexico.

The Western Hemisphere contains one piece from its farthest reaches, Iceland. Anonymously entered, but representing fine work, is a delightful small figure of a walrus, in black and gray glaze.

Canadian potters, whose work also is a development of the last few years, are represented by 38 pieces, the work of 26 artists, also purchased by Mr. Watson for the exhibition. They are interested in exploration for, and development of, native clays and promoting handcraft centers in rural provinces. Since they were invited to Syracuse, in 1938, there has been greater public interest in their work and more invitations to exhibit.

American Indians are representing this year in the exhibition with a group exhibit from the Pueblo Indian Arts and Crafts, at Albuquerque, N. M. Some of these artists had work in the exhibition of American Ceramics sent abroad in 1936 and are represented in American museums. A group of 7 pieces has been presented to the Syracuse Museum's permanent collection by the artists.

Mrs. Ruth Bryan Owen Rhode, former ambassador to Denmark, visited the exhibition recently. It was Mrs. Rhode who invited American ceramists to exhibit in Denmark in 1936 and the collection shown in Copenhagen and later in Sweden, Finland, and England, was assembled by the Syracuse Museum.

Speakers on the opening program were: Mr. Thomas J. Watson, President, International Business Machines Corporation; Mrs. Dorothy Liebes, Director, Decorative Arts, Golden Gate International Exhibition; Richard F. Bach, Dean of Education and Extension, Metropolitan Museum of Art; William M. Milliken, Director Cleveland Museum of Art; and Frederick E. Hasler, President Pan American Society of the United States.

Speakers for the ceramic forum Sunday afternoon were: Mr. William M. Milliken, presiding; Panel: Marinobel Smith, Marguerite C. Baines, Waylande Gregory, Felix Payant, Ruth H. Randall, and R. Guy Cowan.



JURY MEMBERS: RICHARD F. BACH, WAYLANDE GREGORY, REGINALD H. POLAND, HENRY VARNUM POOR

CONTEMPORARY CERAMICS OF THE WESTERN HEMISPHERE

The exhibition of Contemporary Ceramics from the Western Hemisphere opened at the Syracuse (N. Y.) Museum of Fine Arts with a preview Saturday evening, October 18, in celebration of the 10th anniversary of the National Ceramic Exhibition. The special installation, which added greatly to the pleasure of the spectators and shows the artists' work to the best advantage, was made possible by the interest of Mr. Thomas J. Watson, president of the International Business Machines Corporation which is a joint sponsor, with the Museum, of this first exhibition of contemporary ceramics of the Western Hemisphere.

For the first time at a national exhibition ceramic pieces are being shown in contemporary interiors. Part of the gallery has been transformed into two rooms. In one, authentic period furniture and decorations will be used and the other is in a modern scheme, with furniture and decorations designed and executed especially for this exhibition. The suitability of contemporary ceramics in both settings will be dramatically shown. The Canadian works selected for the Western Hemisphere show will be purchased by Mr. Watson and will go to his own collection after exhibition in Syracuse and on the circuit throughout the winter. Neither the Canadian nor South American ceramics were subject to the jury. Miss Marinobel Smith, art director for I. B. M., discovered the pottery and ceramic sculpture in South America where she has been for several months collecting work for the Western Hemisphere exhibition. All these works will be purchased by Mr. Watson, who is an enthusiastic patron of "living" art. South American work varies greatly, according to Miss Smith. Argentine painters and sculptors are now turning to the ceramic medium and are producing sculpture and mural decorations largely, while in Brazil artists are more interested in beautiful pottery with a decided utilitarian value. Members of the national jury who judged the entries from the United States are: Chairman, Richard F. Bach, director, industrial relations, Metropolitan Museum of Art, Henry Varnum Poor, distinguished painter and ceramist, New York; Waylande Gregory, sculptor, known for his monumental ceramics and ceramic murals, New York; Reginald H. Poland, director, Fine Arts Gallery, San Diego, Calif., and Frederick H. Rhead, art director, Homer Laughlin Company, Newell, West Virginia. At the close of the initial showing in Syracuse, November 16, a selected group from the Western Hemisphere show was sent on circuit to the following galleries: W. & J. Sloane Company, New York; the Chicago Art Institute; Corcoran Art Gallery, Washington, D. C.; Cincinnati Art Museum, and the Philadelphia Art Alliance. Other bookings are pending.

All photographs reproduced in this number from the Exhibition of Contemporary Ceramics of the Western Hemisphere were taken by William H. Allen of Syracuse, New York.



A typical piece of early American salt glazed pottery

The original and historical development of the ceramic arts closely parallels the known history of mankind, since no small part of what is known of pre-historic peoples has been learned from inscriptions and various subjects depicted on vases, tablets, brick, tile and other forms of fired clay. According to some scholars the most probable date for the beginning of pottery is 6,000 B. C. Ceramic objects excavated at Tepe Gawra in Mesopotamia have been instrumental in revealing a picture of life in that "cradle of civilization" about 5,000 B. C., and strong evidence was found that the knowledge of pottery had been imported to the country from other regions at an earlier date.

Others place the start of pottery manufacture in the neolithic or "new stone" period, which has been suggested might more accurately carry the "ceramic period." Pottery of extremely primitive form from the neolithic period has been found in such widely separated regions as Egypt, western Asia, China and southeastern Europe. It seems certain that just where or when the first articles of clay were made will never be known.

For decoration the earliest potters probably resorted first to scratched or incised designs of great simplicity, the next step being the reversal of that technic in making raised designs and in attaching useful extensions, such as handles and legs. A noteworthy aspect of much ceramic decoration of all places and periods is the frequent use of symbolism. This is true of Indian pottery and aristocratic Chinese porcelains alike, where every detail has its significance. An understanding of these symbolisms add, naturally, to an appreciation of the ware.

The glazing that imparts color, texture and much of its usefulness to virtually all modern ceramic ware was a later development. Glazed pottery found in Mesopotamia dating to about 1500 B. C. is among the early examples.

AN OUTLINE OF AMERICAN CERAMICS

We know that the first few years the colonists spent in America were filled with a struggle against many, many odds. The only pottery they had to start with was that brought over from Europe. Eventually more was sent from England. But wooden bowls and pewter probably were used a good deal for serving food. But there is good reason to believe that before many years were spent on American soil these rugged colonists discovered some way to provide themselves with jars and other receptacles for keeping milk and food of all sorts. These early pieces of pottery were no doubt, crude and unglazed. But the forms and general design were probably well suited to the immediate needs of these pioneers determined on making new homes for themselves in America.

The clay used was naturally the clay they found near at hand and the building and firing must have been done in the most primitive way. Yet what an adventure in discovering how to adjust the native materials to the live needs of a beginning American Nation! There is good reason to believe that with the integrity which these people showed in their new world venture and their high social and religious ideals, even the first things they created for their own need out of the American soil itself must have been honest in design. It must have been conceived and carried out with the same high ideals with which these sturdy people faced other problems.

Since we believe that art is identical with the lives of a people and through the art expression of a people you can know their culture, there is little question but that the pottery made in America even at the earliest date when this craft may have been practiced there were indications of a high appreciation of the honest and beautiful. No doubt these earliest potteries were usually started for commercial purposes by farmers who made earthen ware in their spare time. This was of a rather coarse nature and when it was glazed a salt glaze was used. The first pottery we have record of was started by Daniel Cox at Burlington, New Jersey, in 1684. And there are indications that there were other attempts before 1700 to make ware of better quality than had been made up to that time.

Early in the Eighteenth Century pottery was being made in Pennsylvania by that sturdy group of immigrants called "Pennsylvania Dutch." This group of people have given America various valuable arts and their descendants still live in a manner similar to their ancestors. The first dated piece is a platter bearing the date 1733 and there is a sugar bowl dated 1742. These Pennsylvania Dutch made two types of

ware both with a real body which resulted from the clay available to them. One type is called "slip ware" because the decoration was made with lines of slip by means of a device made from quills. This produced a rhythm effect of lines sometimes all parallel. The other type was called "sgraffito." Since the decoration was produced by scratching through the rather light coating of slip or engobe showing the darker surface underneath.

The art of the Pennsylvania Dutch is an interesting one for they made as time went on not only dishes of all sorts for table use in large quantities, but toys for their children. Dolls, whistles and other things that parents love to create for their children. They used the tulip extensively for decoration so that their work is often referred to as tulip ware. As further evidence of how a peoples art may serve as a record of their ideals many of the large plates carried significant sayings. Sometimes these were serious yet often they were quite humorous.

The earliest piece of American stoneware known is a jug dated 1775 and which bears the mark J. C. This is believed to stand for John Crolius. It is a well designed piece with dignity of line and form, and probably the result of movement about ten years before the revolution to make better ware in this country as an inducement to "Buy American." John Remmey is another potter of this time who came from Germany and established a pottery in New York City in 1735. This establishment continued until 1820 under three generations of Remmeyes.

We learn that Captain John Norton started making pottery at Bennington, Vermont, in 1793, but the name of the firm changed frequently when the ownership changed as years went on. At Bennington was produced a variety of wares with the familiar glazed stoneware. By 1846 there was produced here

the brown glazed Rockingham ware, white ware, yellow ware and Parisan ware.

By 1825 in America the factory method of production was in full force and there started the desire to produce in quantity and at a low price. There was the ever growing west which had to be supplied. The better homes in the east depended largely on Europe for their table ware. And we entered upon a period when art standards in American ceramics were low. And furthermore the Civil war came in to upset the pattern of living.

While dinner ware and other forms of ceramics were produced in quantity by industrial means, there seemed to be little awareness to the ceramics as an art until the early years of the twentieth century. William Morris and the crafts movement started years before may have encouraged this renewal of interest in pottery and we hear of names like Charles Binns and Adelaide Alsop Robineau, who was perhaps the greatest influence in ceramic arts in America for many years. This was felt not only through her incomparable porcelains, but in her teachings at Syracuse University and the Ceramic Studio. The magazine, Ceramic Studio was founded by Mrs. Robineau and her husband, Samuel Robineau, in 1899. Always regarded as an outstanding authoritative magazine on ceramic art, the name was later changed and we now know the magazine as DESIGN.

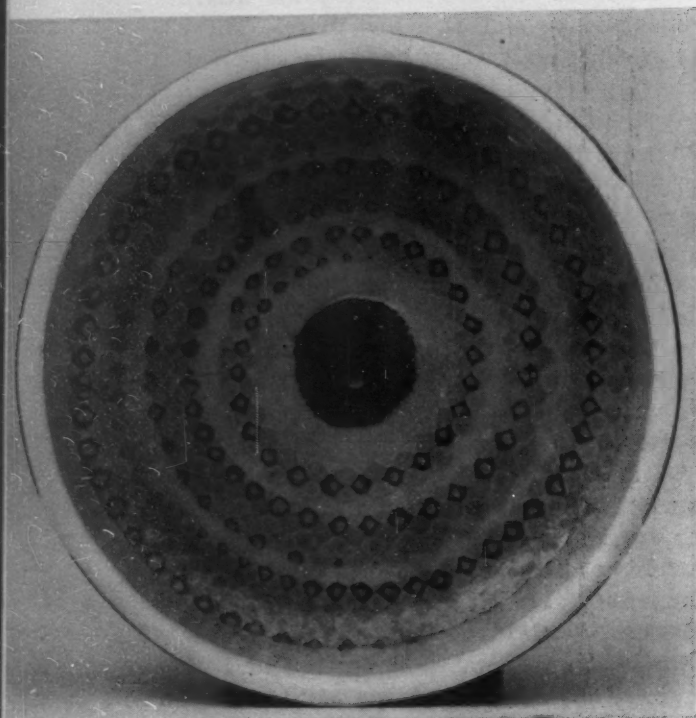
Early American pottery frequently exemplified excellent design



A typical Pennsylvania Dutch plate with Sgraffito decoration



ADELAIDE ALSOP ROBINEAU



Inside of the serpent bowl now in the Metropolitan Museum.

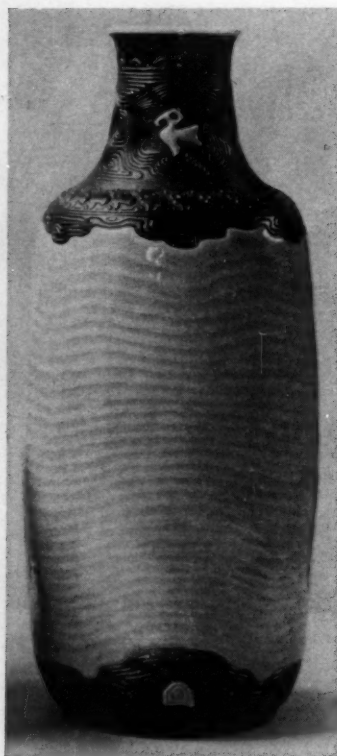
Adelaide Alsop Robineau at work at her wheel in her studio.



In 1903 Adelaide Alsop Robineau decided to learn to make pottery. Up to that time she had been a leader among china painters. But the mere application of painted decoration to commercial white china became distasteful to her. She had to know how to create the forms. Taxile Doat, eminent artist at the Manufactory of Sevres, (France) had written a series of articles on the making of porcelain for *Keramic Studio*. This was her opportunity, so after a few weeks of study at Alfred University she bought materials, a wheel and a kiln and started experimenting, little realizing the tremendous impetus she was to give the growth of ceramic art in America.

Some of the very best crystalline glazes she ever had came from some of these first trials in the first small kiln.

Very soon Mrs. Robineau, encouraged by her husband, Samuel, built a small pottery in Syracuse. And here she worked for a period of years, still editing and directing *Keramic Studio*, the magazine which she and her husband founded in 1899, known as *DESIGN* today. She soon began the difficult and exceedingly slow process of excising—carving designs in the fresh clay before glazing—a process which more than anything else has made her work unique and famous. The following years saw many fine porcelains come from Mrs. Robineau's kilns. They began to appear in the great museums of the world. And she continued to try new experiments, never stopping for difficulties, never satisfied with what she had accomplished. Her failures were numerous. She continued undaunted. One piece was fired 7 times.

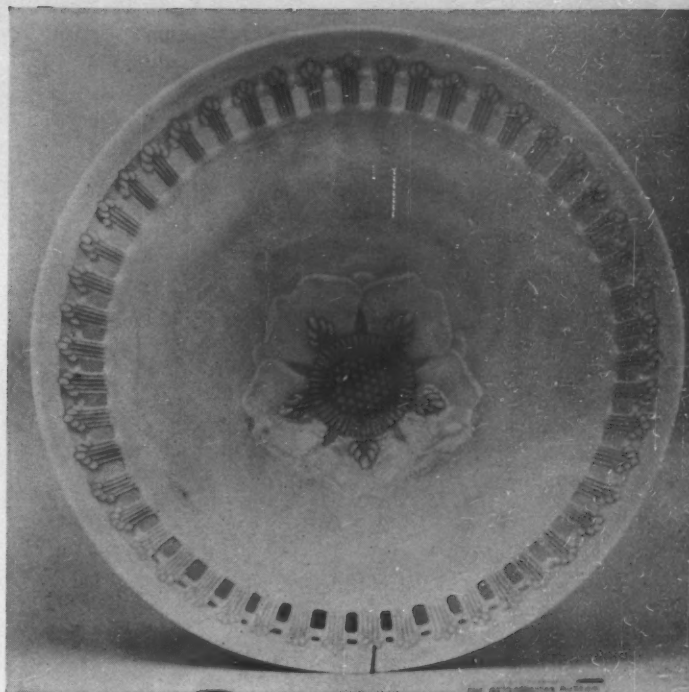


Perhaps the most difficult work this ceramic artist undertook was to excise designs in the fresh clay of egg shell coupes. One of these masterpieces may be seen today in the Metropolitan Museum and one in the Booth Collection of the Detroit Museum.

In 1910 she received the Grand Prize of Ceramics at the Turin International Exposition; she exhibited in the Musee des Arts Decoratifs in Paris and at the Paris Salon in 1911. In 1915 she also was given a Grand Prize at the San Francisco Exposition. Special medals and prizes were given her by the Art Institute of Chicago, the Societies of Arts and Crafts in both Detroit and Boston.

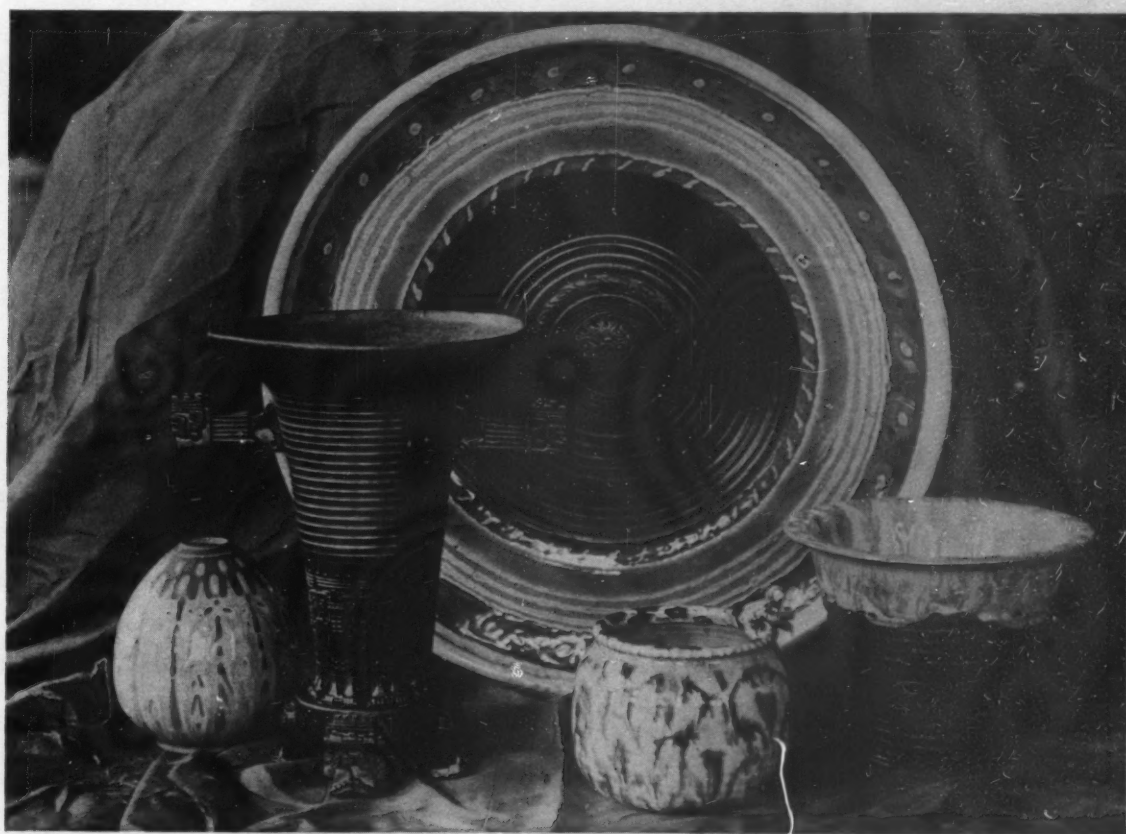
A great distinction was bestowed upon her when in 1917 she was given the degree of Doctor of Ceramic Sciences by Syracuse University. Later she joined the faculty there. She continued her editorial work as well. All this time her creative genius continued to produce porcelains of great art value.

At her death the following appeared in the New York Herald Tribune: "With her passing there disappears a gracious and singularly valuable influence in American art. Craftsmanship like Mrs. Robineau's is a blending of precious qualities—of knowledge, skill, judgment, taste and, above all, sense of beauty. She had all the potter needs. She knew the niceties of form. She developed exquisite tones of color. She had the artist's sensitiveness to texture. It is, no doubt, in the nature of things that painting, sculpture and architecture should stand in the forefront of our modern world of art. But the significance of ceramics is, as a matter of fact, in no wise subordinate. Mrs. Robineau demonstrated that, through the integrity and distinction of her work, and she will be



Above is shown the inside of the famous egg shell coupe now in the collection of Robineau porcelains at the Metropolitan Museum. Other pieces typical of her excellent craftsmanship are shown at the bottom of this and the opposite page.

gratefully remembered." The largest collection of Robineau Porcelain's may be seen at the Syracuse Museum of Fine Arts. It is as a fitting tribute to this great personality that the annual ceramic exhibitions were instituted at the Syracuse Museum by Anna W. Olmsted, director.



POTTERY



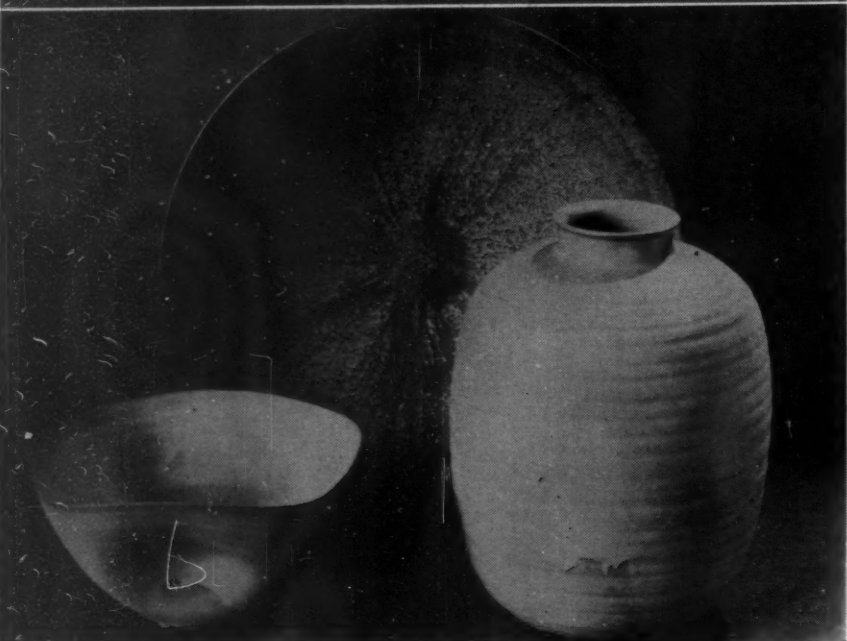
★ A punch bowl with bird and animal design by Don Schreckengost was awarded a prize of \$100 for pottery from the United States by the United States Pottery Association. The decoration is well adapted to the form.



★ A group of nine pieces of pottery in pleasing tones of brown derived from the clay itself, by Edwin and Mary Scheier was awarded the prize of \$100 for pottery given by Onondaga Pottery Co. They won a prize last year.



A bowl, by Maija Grotel. A bowl made of a white clay body with black engobe sgraffito and decorated, by Berthe Couch Koch. A bowl with underglaze color entitled "Spotlight on a Binge," by William E. Hentschel.



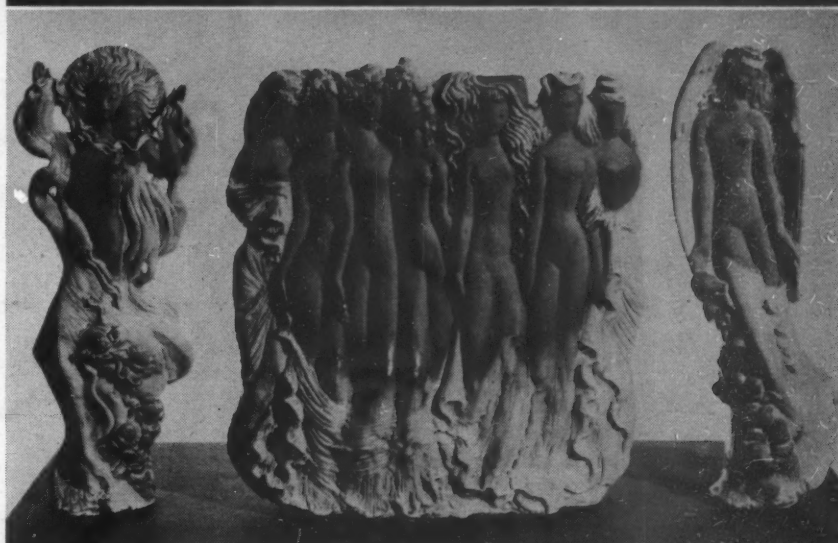
★ A group of three pieces of pottery by Gertrude and Otto Natzler was awarded the \$100 prize for pottery from the Ferro Enamel Corporation. These pieces are typical of the artists' thin, hand thrown pottery and surface effects.

SCULPTURE

Three pieces of highly stylized ceramic sculpture by Adolf Odorfer. At the left is a piece entitled "Schubert's Marche Militaire." In the center "Father and Son" and at the right a popular and timely subject entitled "Majorettes."



Quite different in feeling and concept are the three ceramic friezes. The one at the left is called "Moon." The one in the center showing the seven female figures is entitled "Maidens" while the one at the right is called "Sun."



The figures entitled "Politician with Cane" and "Politician with Umbrella," respectively are the work of Irene Anabel Aitken. The group of boys entitled "Serious Business" is the work of Aloys Sacksteder. The piece is of red clay.



The elephant was thrown and decorated with a salt glaze by Theodore C. T. Goberis. The tumblers are green on white on bisque by Ann T. Wright. "Bing on Bud" is red clay, with mottled white glaze, by Louise Carolyn Pain.



CERAMIC SCULPTURE

Head of a Woman, ceramic sculpture by Waylande Gregory.
This piece was not entered in the competition for prizes, since the artist was on the jury.



By WAYLANDE GREGORY

The spirit of ceramic sculpture expression is essentially the direct creative urge to make, to speak in the most responsive of all sculptural media, clay. Out of the primitive earth it comes, to yield perfectly to the pressure of the artist's hands. The fire of the creative impulse shapes it. In the fire of the kiln-burning, the creation is made everlasting. Thus is the full beauty of clay and glass formed. It is not always the beauty of uniform perfection. Chance has a hand. Not only in the smoothness and texture, homogeneity and exactness lies its beauty. Variety, the mark of the fire, the happy accident, play a part in the colors and textures that are found in no other sculptural medium. In passing the hand over a beautiful ceramic sculpture, the sense of touch reveals beauties of form that the eye alone does not completely reveal. Ceramic is a most exacting medium of sculptural expression. The material is most abundant and ordinary but also most capricious, and much of the fascination of the art is due to the uncertainty attending its pursuit. Earth, Water, Air and Fire are all companions in the creation of a ceramic sculpture. Nature's voice seems very near in the clay at one's feet, awaiting the release, the command to speak. The earth seems pregnant with potential sculpture and when commanded by the creative force, the surge is unrelenting until complete crystalization results in sculptured creatures of elemental beauty.



★ Above: "Taming the Unicorn," glazed figure by Vally Wieselthier, famous designer from Vienna. This sound ceramic sculpture in which the forms grow out of a true understanding of the relationship of clay, was awarded the \$50 prize for ceramic sculpture by Commercial Decal, Inc.

★ Below: "Prairie Combat," a battle between two Buffalo bulls. By Bernard Emerson Frazier. 11" high. Sculpture in stoneware with volcanic ash glaze. It is a direct model in local clay with 50% coarse grog. Glaze of native ash, product of original research. Awarded \$100 prize for ceramic sculpture given by Harshaw Chemical Co.



★ Right: A wall tile, consisting of two white figures against blue in a three dimensional treatment with strips of clay, by Ella M. Odorfer. Size 9 x 9½ inches. It was awarded honorable mention for ceramic sculpture.



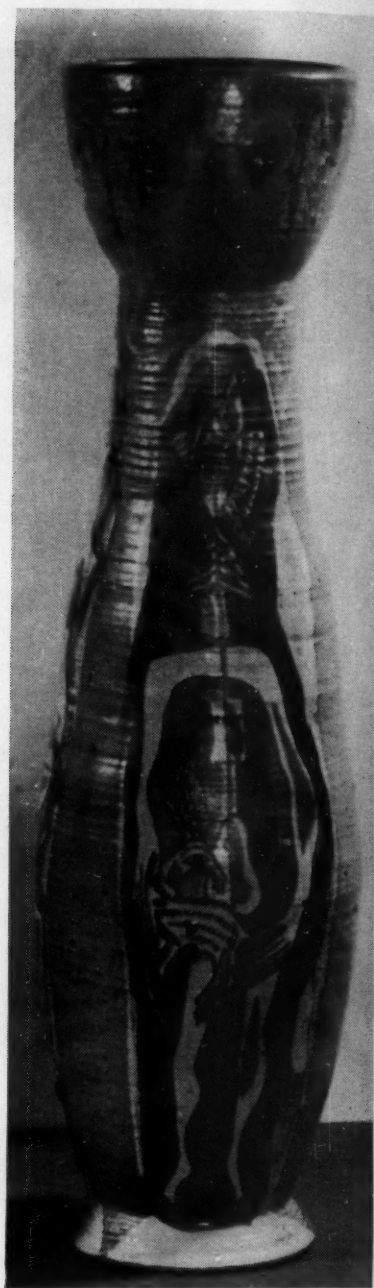
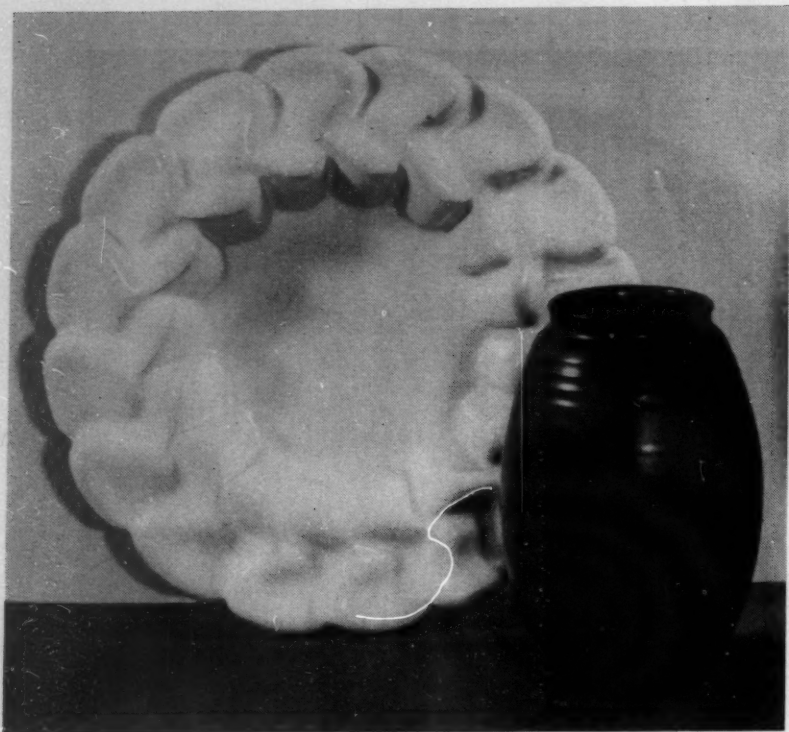
The Pennsylvania Dutch group of four pieces of red terra cotta by W. W. Swallow of Allentown, Pennsylvania was awarded the prize of \$100 for ceramic sculpture given by the Hanovia Chemical Company. Two of the pieces are shown on these pages. The AMISH WAY is typical of the daily life as it may be seen in the Amish market at Ephrata, Pennsylvania today. The costumes are of the old styles and represent the house of Amish. The bridal group on the opposite page was developed from a real wedding party and is exact in its details. The bride's parents raised cows while the groom's parents raised horses and there was some competition to see whose parents could give the best. The bride is carrying a bowl of eggs. The chickens and all were a part of the dowry.



★ THE AMISH WAY • WALL TILES IN RED TERRA COTTA BY W. W. SWALLOW



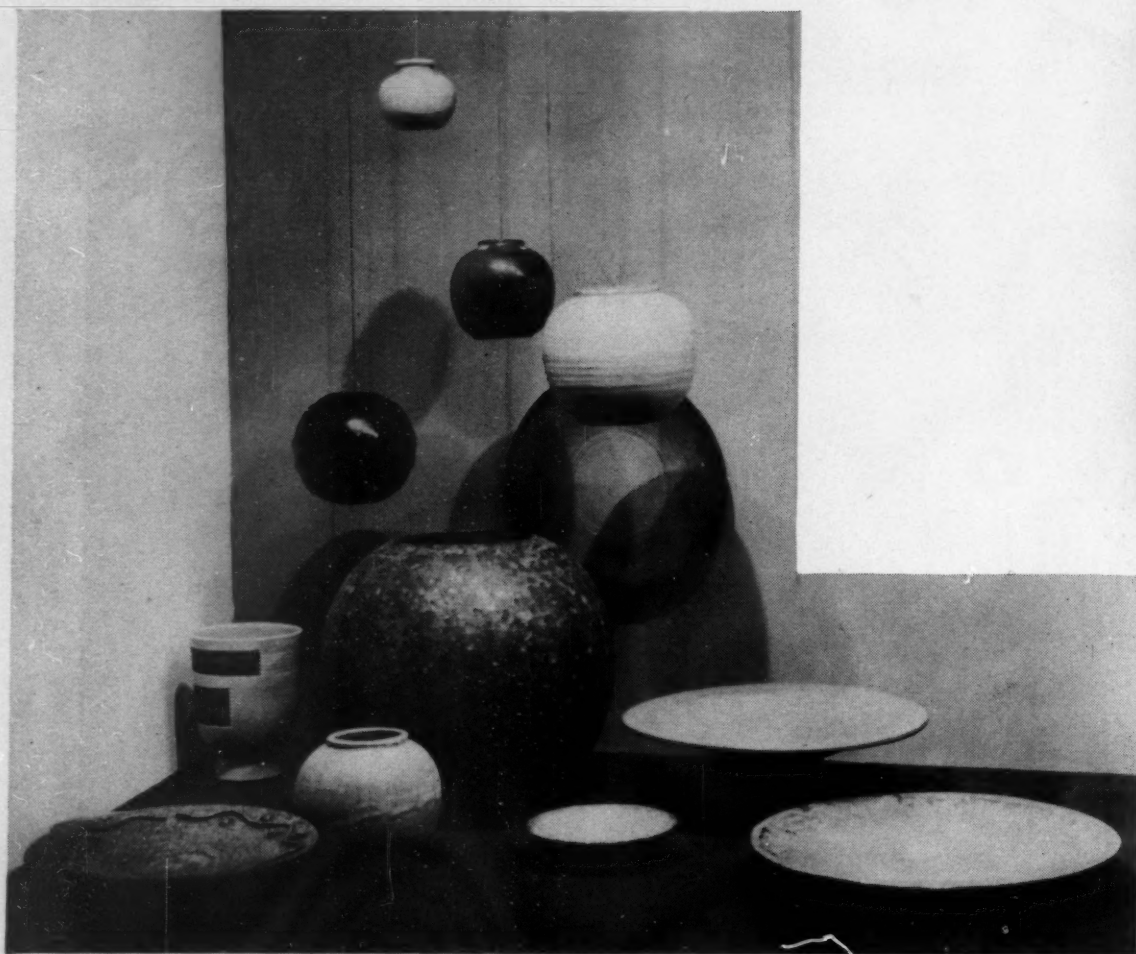
★ AMISH BRIDE AND GROOM • THE BISHOP AND THE DOWRY



Vase by Thomas S. Haile

Upper left corner: Modelled earthenware plate with white glaze by Harold S. Nash.

Vase by Edgar Littlefield.



Front row left to right: A brown unglazed plate by Marjorie E. Jones, a stoneware vase by Edna Vogel, a crackled bowl by Mary Chase Stratton and a blue gold iridescent plate by Mary Chase Stratton.

Back row, left to right: a bowl with a bold design and chartreuse glaze by Gladys Deming Merrick, a stoneware vase with turquoise dots by Maija Grotell, a plate with burnished decoration by Herbert H. Sanders.

Drops left to right: a cast porcelain vase by Merritt Briggs Cheney, a green vase with high temperature glaze by Claribel Ward, a gray and yellow stoneware vase by Edna Vogel (loaned by G. G. Booth).



★ Above: Decorated plate by Crucita T. Cruz. Awarded \$50 prize for pottery given by Commercial Decal, Inc.

POTTERY MADE BY AMERICAN INDIANS OF ALBUQUERQUE, NEW MEXICO

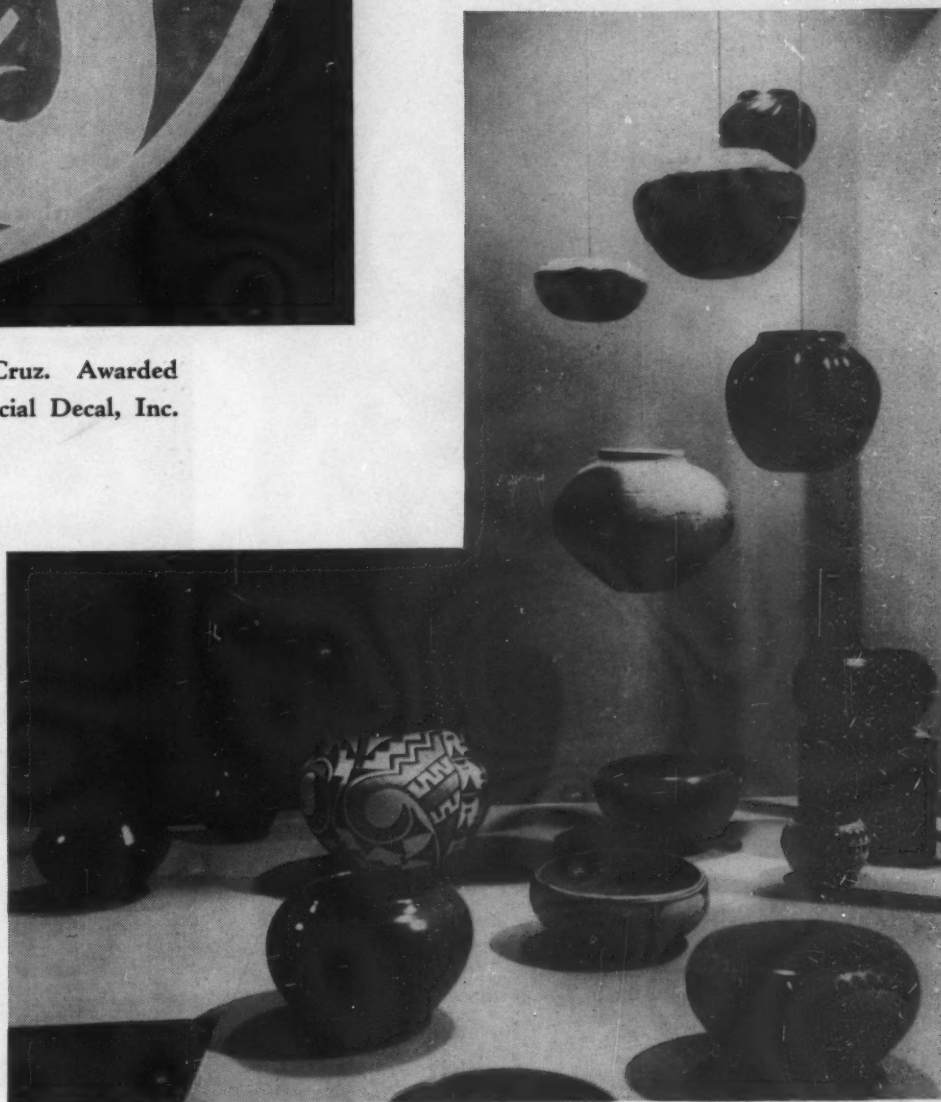
Special mention for excellence
was given the entire collection of
Indian pottery.

First row: Margueritta Cruz, Stephinite
Hurara, Catherine Vigil.

Second row: Tonita Raybil, Severa Tay-
oya, Mary Histia, Regina Cata, Ignicita
Arguero.

Back row: Catherine Vigil, Petra Gutierrez.

Hanging pieces: up 1 Reycita Trujillo, 2
Alorincita Navariz, 3 Monica Silva, 4
Harviana Tobibia, 5 Alorincita Navariz.



A N I M A L S C U L P T U R E



Left: A walrus: the only piece sent in from Iceland. It is anonymous.



Left: A hobbyhorse by Germaine Dieterle.

★ Right: "Mother and Kid," an animal group finished in a yellow matt glaze by Lyman S. Carpenter. This piece was given the \$50 Katharine Q. Payne Memorial award for ceramic sculpture.



SOUTH AMERICAN CERAMICS

By MARINOBEL SMITH

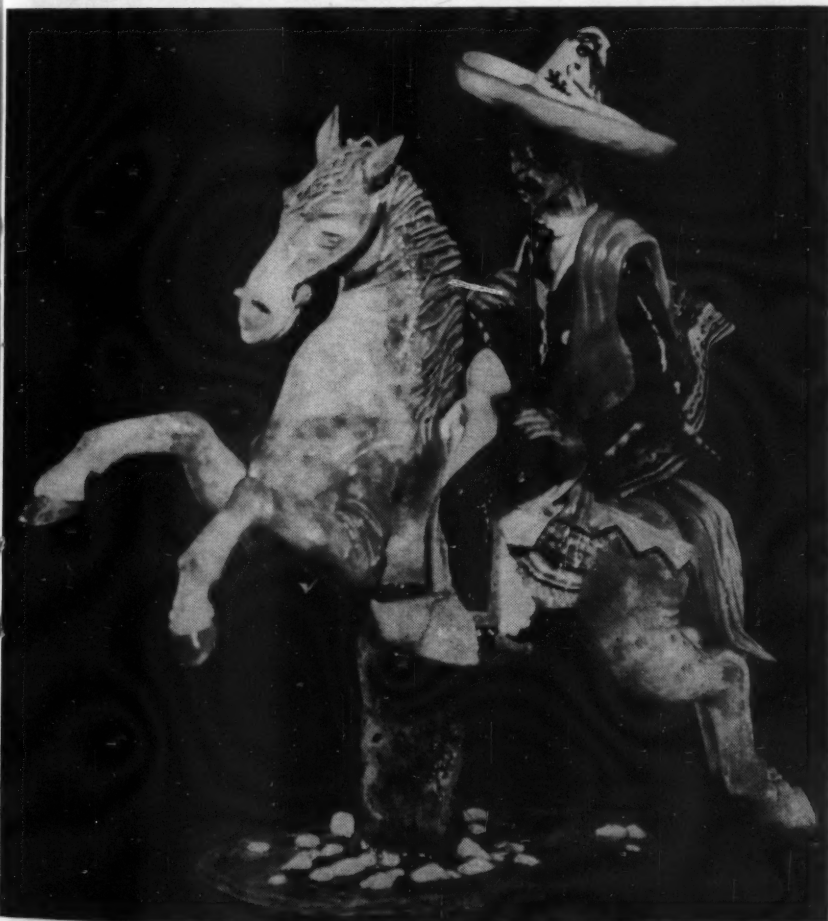
• The quest for ceramics in South America takes one into strange places and back to remote times.

"American potters of antiquity possessed an exuberant nature, expressing this in their work whether they belonged to the Mexico, Aztec or Mayan times or to the Nazca, Chimu or Inca period of South America's west coast. It is this distinctly American spirit which animates the contemporary ceramist. In Brazil, he is reviving an interest in the designs inherited from the Amazonian Indians, the output of his kiln highly nationalistic. In Paraguay and Argentina, ceramic production has also a lusty indigenous flavor, albeit influenced by the more sophisticated tyle of the Spanish ceramists. The Chilean artist-potter depicts the native life about him, irony in his sculptured caricatures, fantasy in his terra cotta creations.

"Although this native vitality has survived through two thousand years of profound cultural transition, the function of ceramic art has in the main undergone a change. Today in South America the accent is on the decorative rather than the utilitarian object. Whereas the ancient potters fashioned bowls and pots for their own use, or as rituals to honor their dead, the contemporary ceramist is properly conscious of his market and in response to an enlarging interest in the decorative, he creates out of clay or terra cotta sculptured objects, wall panels, ornamental vases, jars, plates. An exception is Brazil where a group of artists still produces utilitarian objects,



Above: Llamas, sculpture in terra cotta by Marina Nunez, Del Prado, Bolivia.



Left: A Mexican Cavalier, ceramic sculpture by Lopez Rey, Mexico.

almost exclusively, employing the beautiful Mara-goara designs.

"Paraguay had, in the late Senor Campos Cervera, one of the distinguished ceramists of the continent whose work strongly reflects his Spanish schooling. Uruguay, Argentina and Chile have lately expressed a lively interest in the art through the establishment of ceramic courses in their Academies of Fine Arts and Industrial schools. There the younger craftsmen are learning from master-potters a variety of technics unheard of by their forebears. In ceramic-rich Mexico, village after village takes pride in its output of 'popular' pottery, made by unschooled natives who inherit their skill from generation to generation. Here also one finds interest in the development of a ceramic school under the leadership of artists-craftsmen."

WHY WORK IN CERAMICS

By ANNA W. OLMSTED
Director Syracuse Museum

• Here are some reasons from the artists themselves:

"Because the spatial limitations of modern living and the high cost of producing sculpture in other media make it impossible for the average art lover to acquire such works of art.

"Because the plastic quality of clay allows a spontaneity and freedom of expression, the retention of the sketch quality which is not inherent in other materials. For certain subjects ceramics is the best medium of expression.

"Because ceramics can be produced cheaply—duplicated without loss of quality—have a popular appeal because of size and color—and can be a means of popularizing art."

"The ceramic medium is appreciated and understood by a greater number of people."

"I adopted the ceramic medium first on finding that I could execute my own work from beginning to finish."—Note—ceramic sculpture and pottery is the work of the artist thruout, which is not true of sculpture in bronze or marble, where the sculptor often makes only a model and workmen execute it. A ceramic piece is a genuine expression of its creator.

Where do ceramic artists come from? Among those represented at the National Ceramic Exhibition are: A former actress who was on the stage in Paris in the dear, dead days of the post-war era and became interested in modern painting. Studied ceramics because of its greater scope and is now well-known for her unusual plates and pots.

A ceramic engineer who, before he left his university, was exposed to the ceramic art department, where he has remained. His work is found in leading American museums. He took one course in design but flunked because he was always cutting class to work in ceramics.

A maker of marionettes, only 23 years old, who experimented with ceramics to get the effects she wanted for her dolls—now working in ceramic sculpture.

A graduate in chemistry, who also studied art at his state university and then was exposed to the ceramic laboratory of Prof. Arthur Baggs, distinguished artist, at Ohio State University where so many who looked were lost forever to any other job. "Making pots," he writes, "is the most exciting combination of facts and faith, doldrums, adventures, heartbreaks and triumphs that I know. The feeling

of the clay on the wheel. The long kiln watches with the roar of the fire in my ears. Newly drawn pots looking like all the treasure of Ali Baba. And not least, the agonizing suspense for word from Syracuse. I have a whale of a good time and occasionally experience the superb pleasure of turning out a really authentic piece of clay that people call 'art'."

A former sailor of the American Merchant Marine, who became interested in Chinese ceramics in the Orient and decided to study. Went to Vienna's famed Kuntsgewerbe Schule (the discontinuance of which is one more black mark against Hitler) and thence to schools in America and prizes for enamels on metal in the United States and abroad.

Graduate of a well-known European college of engineering, now a naturalized citizen of the United States and an artist known for his architectural commissions in ceramics.

Ceramists, as has been said, are good craftsmen, and do all sorts of things with their hands, including building their own wheels and kilns. Many have

A group of Canadian pottery. A plate by Marguerite C. Baines; a bowl by Mrs. R. M. McCarthy and a vase by Jacques Spinard.



learned through their own experiments, because American ceramics is a highly experimental field, both artistically and industrially, and from their own experiments are now teaching others. Here is the experience of a Rocky Mountain ceramist—

"My training in ceramics has been limited to a very few class lessons from Paul St. Gaudens who was here in Denver about twelve years ago. I was particularly intrigued with wheel throwing, but had no opportunity to do anything until I decided to build me a motor driven wheel. This was about five years ago. Since then I have built several wheels: have learned to 'throw' quite proficiently; and have been teaching some of my Junior high school pupils to do 'throwing.' I have felt I didn't want to do the thing half way, so I found an old kiln which I rebuilt, and through countless hours of experiment have developed my own glaze and my own clay bodies."

Kilns in use vary from backyard kilns, constructed from scraps and old burners, such as a former Danish student of the great Copenhagen potteries, now working here, built in his New Hampshire home, to the great kiln at the Cranbrook, Mich. Academy of Arts for extremely high temperatures for "high-fire" work, invented and built by Waylande Gregory probably the most distinguished ceramic sculptor in America, known for his monumental figures in terra cotta and his architectural work. He will be a judge for the tenth national exhibition.

One of the results of the increased interest in ceramics in the last ten years (since the national exhibi-

tions were organized) has been the discovery of clays in many sections of the country which are of great importance industrially. Louisiana University now uses some nineteen different kinds of clay for ceramics found close to the University, entirely unknown until one of the artists, started experimenting. She ran kiln tests on twenty-six varieties, nineteen of which proved suitable. Kansas clays also have been discovered recently, largely through experiment in the ceramic classes at the University of Kansas. Glen Lukens, professor of ceramic art at the University of Southern California, Los Angeles, an outstanding ceramic artist, is doing work of the greatest importance in low-fired clays, discovered in Death Valley and other desert regions. His Death Valley and Desert Sage glazes are of unusual interest, to mention only a few he has developed. One Texas artist writes that one of her reasons for working in ceramics is that she finds all the materials she needs in her own backyard.

Through increased interest in ceramics, native craftsmen in remote sections of the United States have been reached by teachers, sometimes supported by the state department of education, sometimes because of the efforts of individual artists as in the Jugtown Pottery in North Carolina; and sometimes through federal projects. Many have become self-supporting through learning new methods and having their interest and imagination aroused through instruction from an artist. Interesting comment from North Carolina—no potteries have been on relief during the depression.

THE WORK OF CANADIAN CERAMISTS

The group of twenty-six pieces of Canadian pottery shown below were a part of the Western Hemisphere Exhibition opened recently at the Syracuse Museum of Fine Arts. They were assembled by the Canadian Potters' Guild and previously shown in Toronto.

The Canadian works selected for the Western Hemisphere show will be purchased by Thomas J. Watson and will go to his own collection after the exhibition.



SUGGESTIONS FOR ELEMENTARY TEACHERS

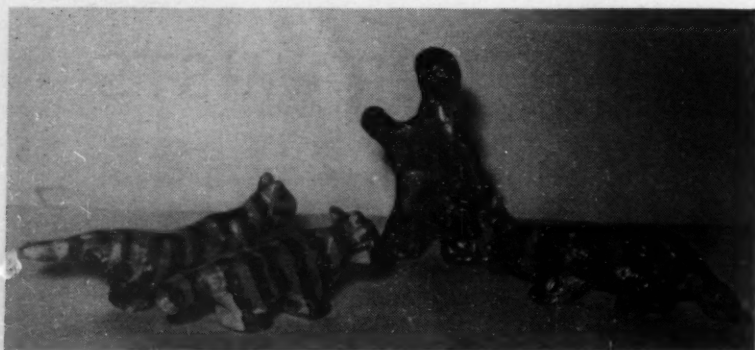
VITAMIN A(rt)

For An Enriched Curriculum

By CLIFTON GAYNE, JR.
Department of Art Education
University of Minnesota



Modeling is serious business for these kindergarten youngsters at the University of Minnesota. Two figures illustrated at the bottom of this page show their vigorous unselfconscious expression period.



Little Black Sambo and Tigers, clay painted with tempera then shellac, grade I, Minneapolis.



Left: Squirrel with Nut; right: Man with a Book. Impressions in clay by kindergarten children after a walk across the campus.

Modeling for Younger Children

Clay is perhaps the most universal of art materials. Everywhere on the habitable surface of the earth since man was, forms have been modeled from clay. As archeologists dig, the clay figures, the bowls and plates and jars of the most primitive peoples come to light. From the prehistoric cultures of Africa and Mexico, through the great periods of Egypt and Greece and China, down through all the long pageant of history the art of ceramics has made its indispensable contribution to pleasurable living. Nor does it belong to the past. Colorful pottery has come into its own today as never before in the simple, functional modern house.

"Once more within the Potter's house alone
I stood, surrounded by the Shapes of Clay,"

said Omar Khayyam 800 years ago. The age-old use of the metaphor of the potter's wheel by poets and philosophers attests to the popularity of this craft with all age groups. It is a thrilling experience for anyone to see plastic substance taking form in his hands: for the small fry experimenting with his first deliciously squashy mud pie; for the youth idly toying with sea-sand on a lazy afternoon; for the serious amateur really achieving a work of art. Although beginners with little or no technical skill can usually create something of interest, the fascination of the work grows with improved technic so that discouragement and boredom seldom develop.

Clay has many class room uses in addition to providing legitimate ceramic objects for decorative purposes. Since elementary children must have all ideas made as graphic as possible, clay models have infinite possibilities of illustration in connection with almost any unit of teaching. For instance, boats, automobiles, trains, and airplanes are just a few means of conveyance which may be made for a project on transportation. Entire model cities and villages may be constructed of clay for a unit on community planning. Groups of figures may illustrate period costumes and events from history. Do you present puppet shows, pageants, or simple plays? Clay is useful for masks, heads for puppets, properties for stage sets. You can think of many more uses for clay models to fit your particular program.

Perhaps in connection with one of your social studies units the children will wish to do a mural. The difficulty of posing figures for such a project can be overcome by the use of clay models. This device is frequently used by professional artists who model such groups in clay, drape them in scraps of cloth, and sketch from the clay figures. Modeling in three dimensions, far easier than expressing three dimensions on a flat surface, is an excellent exercise to supplement drawing and painting.

Clay, of course, may be purchased from any school supply house. However, if it can be found in your neighborhood, the refining process is simple. First, break it up into small lumps; second, add water until you have made a fairly thin soup; third, strain through wire screening. In communities where clay is worked commercially, field trips to the potteries, where craftsmanship can be studied and evaluated, will be stimulating to beginners.

Every day we see and use ceramics, most of which is mediocre or worse. Certainly the elementary school is the place to begin developing a sensitivity to qualities of design and craftsmanship. Thus will be acquired that critical judgment which will enable the adult to surround himself with those objects of visual beauty alone capable of yielding satisfaction and repose.

CERAMICS IN PUBLIC SCHOOLS

A NATIVITY GROUP MODELED IN CLAY AND PAINTED
WITH TEMPERA, FROM GRADE III, ST. PAUL, MINN.



Compare this mature sophisticated work from a Minneapolis high school with that from the kindergarten. Both are excellent expressions for their age levels illustrating the development of appropriate technical standards as the need for them becomes apparent.

A GROUP
OF CLAY
PIECES BY
PUPILS IN
PUBLIC
SCHOOLS
OF MINN-
EAPOLIS



ENCHANTED GARDEN ★ A MURAL FOR A NURSERY BY KARL DRERUP
ENAMEL ON COPPER AWARDED \$200 PRIZE GIVEN BY INTERNATIONAL BUSINESS MACHINES CORP.



Karl Drerup's work represents the use of the materials to the best advantage, exploring the possibilities of depth, clarity and liquidity, and bringing out to the highest degree the intrinsic qualities of his medium. Colors are in deep floral tones. It is the work of a mature craftsman, possessing a great store of technical knowledge. The design in the panel, might be called a synthesis of his inherited European cultural background, developed in America and pleasing for use in American interiors. Drerup has been a prize winner in former shows. The Metropolitan Museum of Art, New York, purchased one of his enamels from last year's national, where it won honorable mention.



★ MEXICAN RANCH, enamel on metal by Ruth Raemisch. This is one of a group of four pieces awarded a \$50 prize from B. F. Drakenfeld. Mrs. Raemisch was well known in Europe, having worked for years with her husband Prof. Walde-mar Raemisch in the Berlin Academy of Fine Arts.



ASIDES

BY

Helen Durney

Instead of sending a Christmas card there must be some very special friends who would be delighted to receive such a fine collection of ceramic data and reproductions as this ceramic number. It would make a wonderful yule tide thought from you.

We remember the first year there was an all ceramic number of *DESIGN*. By the way, how many of you readers still hoard your copy? We know of one person who did follow the above suggestion. The fact is, we borrowed the idea from her to pass along to you. Well, instead of sending just to the people who knew about pottery she included in her list some who were entirely ignorant of the subject and poo poed it as "fol de rol" and a silly waste of time. Others, also ignorant of the subject but eager to learn and to some who found time hanging heavily on their hands she sent a copy in the hope of stirring them to life. A later survey of these recipients after they had read and digested their "meaty" "Christmas card" was interesting and fair proof that it does not take a blast of dynamite to stir up interest. In one household where business was the keynote of existence and where no one considered himself creative in the generally accepted meaning of the word, it started something. No rush to the potters wheel, but it did awaken one of this family and make her keenly aware and interested in the arts fairly bursting around her. It opened a vista of pleasure and appreciation which she had always intended exploring but was always "too busy." "Too busy," indeed, now you should see her row of excellent and intelligently kept scrap books. She wouldn't miss an exhibition! Comments from the news; magazine clippings; biographical sketches and reproductions of an artist's work all go together to make her scrap books something far more than mere picture albums. P. S. The whole family is interested now. One member sponsors a child artist in classes for instruction in painting and the mother who figured her "fancy work" days were over has taken to weaving with the vim of a pioneer ancestor.

Another "case history" in this saga is that of a woman who was one of "the-time-hang-heavy" people. After reading each word of her gift issue of *Design* she went to the sender, put her cards on the table and said: "I need your help to know how to go about making pottery." Dumbfounded but eager the donor went to work. The novice went to work. She enrolled in an evening pottery class and hove-to. To date this new potter has not felt her work up to the standards of the National Ceramic Exhibitions but Christmas and birthdays are events to anticipate by her friends. Ash trays, plates, bowls and jars with a future use but as a gift, filled with home made preserves, find their way into new homes. "No more time hanging heavy."

And speaking of Christmas, maybe you are one of the well organized people who do their shopping early and have a complete and neatly wrapped stack of parcels awaiting delivery. If, however, you are not in this category and have some last minute gifts to buy have you thought of purchasing original work from your local artists? Judging from the geographical areas represented in the 10th annual ceramic exhibi-

tion almost every dealer is within distance of a fine potter or ceramic sculptor whose work would be available. Remember, the artist will have a range of prices. All will not be prize or exhibition pieces so don't be downhearted if his name comes under the first heading. We know, for instance, H. Edward Winters of Cleveland, Ohio, whose splendid mural panels of enamel on copper does exquisite and far from expensive ash trays in this medium. His lucky friends, by-the-way, receive these mementos each year in place of the formal Christmas cards. Ruth H. Randall, head of the ceramic department of Syracuse University finds time beside her teaching and making of exhibition pieces to create small or not so small figures to grace your home. She will undertake special orders such as portrait heads and we know of one instance where she modeled a fifteen inch Madonna merely by a word description relayed for the purchaser by a second party. What fun it is to have a unique piece made just for you.

Another ceramic artist, a sculptor, really, specializes in small, terra cotta portrait heads. She, as well as the other artists mentioned, is represented in the 10th annual but distinguished by the fact she is one of the Canadian potters whose work was purchased. Her name is Prudence Dawes. Her present home is New York City but she comes from Montreal. Miss Dawes' teacher under whom she has worked since 1937 is the well known artist, Gleb Derujinsky. She has also studied at the Art Students League. She has exhibited with the Royal Canadians since she was sixteen years of age. During this period her work was done and fired in her mother's studio. Mrs. Nancy Dawes is also an exhibitor with the Canadian group in this year's ceramic international. She, unlike her daughter, is a potter and completely self and book taught. All of her work is wheel thrown.

This entire column could be filled with the names of artists whose work is available to you but the rest of the magazine is devoted to this so don't be frightened to write and ask any one of them whose style appeals to you, whether or not he or she would be willing to execute a commission for you personally. We know you can reach them by sending your letter to the Syracuse Museum of Fine Arts, Syracuse, N. Y., to be forwarded to the artist, if you can't find a better address.

When we attended the opening of the 10th Annual Exhibition we met a young woman whose message will bring delight to the hearts of many artists whose work is excellent but whose business ability has gone the way of that necessary quantity in most creative folk. It was Miss Syd Lee Gordon who, in her wanderings the country over has found much marketable work with its light hidden under the old bushel. So Miss Gordon is organizing an outlet for this work. It is called the Ceramicenter, directed by Miss Gordon and located at 31 West 57th St., N. Y. C.

Following are the reasons for this new found organization which we are certain will succeed.

1. To provide an outlet for retail and wholesale sales of works of ceramic artists.
2. To bring together artists and buyers for gift shops and department stores; which will create a larger and more dependable market for the artist.
3. To establish contacts between artists and manufacturing organizations which can produce in volume from the original designs of creative artists.
4. To operate a service bureau and management service to perform any functions valuable in advancing personal and professional interests of the artists represented by the Ceramicenter.

This program has been discussed fully and is being developed in close cooperation with the officers and members of the New York Society of Ceramic Arts.

Participation in its benefits involves no fees, no membership payments, no advance payments or dues of any sort. The Ceramicenter has begun to function and we have an attractive display of the works of many artists. Plans are being completed for a formal opening the latter part of November."

Miss Gordon hopes all ceramists will drop in and discuss matters or set a time for her to visit the artist's studio.

We know this will prove the opening of a hitherto formidable and stubborn door to the many reputable artists whose

work has been lost to the public merely because of lack of marketing facilities. Please pass this information along to any deserving potter who is languishing undiscovered.

Another possible outlet but this goes for every one of the arts and crafts, is called: "America House" and as the name implies handles work of our own contemporary craftsmen. It is a branch of the Handicraft Cooperative League of America, Inc., and is to be found at 7 East 54th St., N. Y. C. It is the outcome of the rapid growth of cooperative leagues all over the country finding the need for a metropolitan center for wholesale and retail distribution of products. The league operates on a non-profit basis—all profits are equally divided between participating groups. All individuals who are not associated with such a group but who wish to may join the Handicraft League of Craftsmen. The following paragraph is quoted from the League's booklet which you may have by writing to the address listed above: "It is interesting that that the American craftsman has come of age at the exact moment when the importation of handsome articles from abroad has practically ceased." America House has much the same credo as the Ceramicenter since it wishes to be the intermediary for craftsman to meet buyer and manufacturer. They are interested in all crafts whether city or country made, by man or woman, master craftsman or home craftsman, provided the workmanship and design of the product maintain high standards. Again quoting: "Fine handicrafts, well done, soul satisfying to the creator and contributing to the solution of his economic problem as well, are surely a part of individual living and the cultural life of a country. It is this conviction which has animated the league and dedicated America House to the distribution of crafts."

It is organizations of this purpose which will give our artists a place in the scheme of a difficult era and whether he be on a farm in Minnesota or in the heart of Chicago he has equal chance for belonging to a functional pattern.

Back to ceramics again, do you know about the Clay Club in New York? It is near the Whitney Museum, 4 West 8th St. and has for its studio an old carriage house once owned by the founder of the Metropolitan Museum who stored part of his picture collection in its attic. That attic is now a bee hive of cooperative activity of beginning sculptors as well as those well established and recognized. The Clay Club was founded in 1928 by Dorothea Denslow, its present director who with a vast experience in the teaching of sculpture supervises the work of all and with individual instruction impresses the importance of personal expression and feeling in work rather than following any set standards of so called mass learning of basic rules. The club has never had patronage or outside endowment to maintain it, but by the cooperative effort of members alone has grown and prospered these thirteen years. The main floor of the club provides an excellent gallery space for the display of the work of members as well as for stimulating exhibitions for non-members working in related pursuits to the Clay Club. It is the only gallery in New York devoted exclusively to the showing of original contemporary sculpture. The work is always for sale.

Four types of membership make it possible for anyone who is truly interested to join; professional members—Sculptors of thoroughly professional status; Associate Members—Sculptors whose work is promising but with less experience; Fellow Members—Non-sculptors who are or have been intimately connected with the club; and Exhibiting Professionals—those who have exhibited frequently but do not use the studio facilities. There is a sketch class one evening a week to students and members for the divided fee of the model. For information concerning becoming a student or a member of the Clay Club address your inquiries to Miss Dorothea Denslow, Clay Club, 4 West 8th St., N. Y. C.

Sascha Brastoff is one of the outstanding members of the club. We missed his work in the National Ceramic Annual this year for it has all of the qualities of skill, individuality and that personal something which makes the onlooker want to wrap it up and take it home. His humor is of the four-star variety and for those readers who received a Christmas subscription blank for renewal to Life magazine take another look if you still have it around for Sascha was the artist whose

work appeared on both sides of this attractive folder. Remember his name for you are going to hear much of it one of these days.

And here is a message which will please many for we happen to know several readers of DESIGN who remember Harold Bowler formerly of Syracuse, N. Y. Those of you to whom the name does not ring a bell jot down the following in your note books if you are planning a trip to New York at any time during the month of December. The Kennedy Galleries, 785 Fifth Ave., for during the entire month Mr. Bowler will have a one-man show of pastel flower paintings. We say pastel paintings advisedly since that is what Mr. Bowler calls these large floral decorations. His technic will interest you and many will wish to try his method. Instead of pastel paper Mr. Bowler employs a semi-course sand paper which he grinds down to just the texture he desires. Proceeding with his color he lays it on heavily, shade upon shade producing in this manner a truer, he feels, color brilliance synonymous with flowers as well as achieving a velvety, petal sensation.

Harold Bowler has a farm in New Hope, Bucks County, Pa., where with the first burst of spring you will find him working on his extensive garden wherein grow the flowers he uses in his compositions. He says "Work for the flowers then make them work for me." His palette takes its cue from nature for he uses the first blossoms of spring and ends with the last of fall. The colors run the gamut of the spectrum with the first cool and gradually working up to autumn's lush expenditure of warm and hot shades.

Much of Mr. Bowler's work has been purchased by people prior to the building of a home or the redecoration of a room. The painting is used as a key for owner or decorator to plan the color scheme of rugs, curtains, upholstery and other wall adornment. In fact the decorators are much in evidence at the previews of Mr. Bowler's exhibitions.

And so Merry Christmas to you all with best wishes for the New Year.

CERAMIC SUPPLIES for Pottery Making

Correlated with other art subjects, pottery making teaches the basic principles of design, form, and color. At the same time, these principles are applied in practical classroom projects from which students gain invaluable knowledge and experience.

All the clays, glazes, and kilns necessary to carry on this fascinating classroom subject with professional efficiency and economy are available through Drakenfeld.

CLAYS
MAJOLICA AND
MATT GLAZES
UNDERGLAZE AND
OVERGLAZE
COLORS
GLASS COLORS
MODELING TOOLS
BRUSHES AND POT-
TERY DECORATING
KILNS
COMPLETE LINE OF
MATERIALS AND
CHEMICALS FOR
THE CERAMIC ARTS

Write Dept. D for complete
information and prices

B. F. DRAKENFELD & CO., INC.

45-47 Park Place, New York, N. Y.

BRANCH: Chicago, Ill.

WORKS: Washington, Pa.

PACIFIC COAST AGENTS: Braun Corp., Los Angeles
Braun-Knecht-Heimann Co., San Francisco

DRAKENFELD

72 YEARS OF SERVICE TO THE INDUSTRY



Are You Aware?

We assume our readers need all the help they can get and that anything in the way of new ideas, materials and devices are all extremely valuable. This department is anxious to offer several useful "leads" that teachers and students who read the magazine may be kept informed of recent developments in the field of Art.

Dali Exhibition

● The Museum of Modern Art, announces a retrospective exhibition of paintings and drawings by Salvador Dali which opened to the public November 19, to continue through January 11. The exhibition, will be composed of 48 paintings, 36 drawings and prints, and 6 pieces of jewelry designed by Dali in collaboration with the Duke di Verdura. Simultaneously with the Dali exhibition the Museum will present an exhibition of the work of John Miro.

To assist the serious student of Dali's work the Museum will accompany the retrospective exhibition with a volume analyzing the nature of his art and the influences under which it developed. This will include the first comprehensive study of Dali ever written in English, a 15,000-word monograph by Mr. Soby, an authority on the younger modern painters and author of *After Picasso* and *The Early Chirico*, just published. The book will also include a foreword by Monroe Wheeler, Director of Exhibitions and Publications of the Museum; four full-color reproductions and sixty-five halftones; a complete bibliography; lists of the artist's exhibitions; ballets which he has designed; and films in which he has collaborated. The book will sell for \$2.00.

In the foreword Mr. Wheeler writes in part:

"The fame of Salvador Dali has been an issue of particular controversy for more than a decade. Our opinion of him differs from that of the public as reflected in the press and also, in some degree, from his own self-interpretation . . . Dali's admirers as well as his detractors have sometimes regarded him as a master of the mere playfulness of art; one who has carried fantasy to the point of outrage; an odd kind of practical joker and scandalizer. No doubt he has encouraged this conception of himself and it may have worked to his advantage.

"Our exhibition of his work, and the present volume, might seem inappropriate at a time like this. But we believe that the function of a museum now is two-fold, or three-fold. It must go on as usual, even at the risk of appearing to lack a tragic sense, so as to help maintain art and encourage artists through the crisis to a more propitious moment. It should also, when it can, exhibit works of art which show the relation of artists to the terrible events to which they are exposed along with everyone else. But there is another type of art which arises out of a troubled epoch which neither reports nor comments upon the trouble, but is in itself a significant happening in history; a sudden and perhaps unconscious revelation of the spirit of the day and age. We believe that Dali is an artist of the greatest interest at the moment; and meaningful in this historic sense. His imagination is not abnormal, at least no more so than that of a number of geniuses of painting in the past; no more so than the tormented psyche of today which is its basic theme.

"This is a day of wrath in many ways, and even in his youth Dali obviously saw it coming. He offers no solution for the ills of the age. But even excessive feeling in art is useful to humanity in crisis, in that it forces us to think. One thing we all understand now is that the optimism of the fortunate civilized nations has been of great peril to civilization. Dali's dream of the present is tragic, and we should not shrink from the shock and discomfort of it."

In his monograph Mr. Soby starts his survey of Dali's art with a brief biographical account of its basis in the artist's early life. He writes:

"Salvador Dali was born on May 11, 1904, at Figueras, a small town near Barcelona where his father was a notary and a leading citizen. Dali was educated first in a public school, later in the private academy in Figueras conducted by the Brothers of the Marist Order. By his own account his childhood was extraordinarily violent, marked by fits of hysteria and acts of rage toward his family and his playmates. The megalomania which he now considers one of his primary creative assets was apparent in youth; on several occasions he flung himself down a stone staircase in the schoolyard in order to savor the frightened attention of his classmates . . . As a painter he has never ceased to affirm his birthright and the environment in which he grew up. The high pitch of Spanish emotion with its Inquisitional heritage of cruelty and pain, the Catalan love of fantasy and sanctification of instinct, are unmistakably reflected in his works. Moreover, the locale of a majority of his paintings is Spanish, whether it is the flat glaring terrain of the landscape near Barcelona, the beach at Rosas, or the rocky gorges of the upper Catalan country.

Miro Exhibition

● A retrospective exhibition of the work of Joan Miro opened to the public at the Museum of Modern Art November 19, and will continue through January 11. The exhibition will be composed of 51 paintings, 14 etchings, 5 drawings, 2 tapestries and 1 rug. Simultaneously with the Miro exhibition the Museum will present an exhibition of the work of Salvador Dali. After closing at the Museum both exhibitions—sometimes singly and sometimes together—will be circulated to museums, art galleries and colleges throughout the country.

Joan Miro, a Catalan like his fellow artist Salvador Dali, was born at Montroig, near Barcelona, on April 20, 1893. At the age of fourteen he entered the School of Fine Arts in Barcelona. He was not a quick pupil and his earliest efforts were discouraging to his parents. After three years they prevailed on him to give up art school for a position in an office. Between 1910 and 1912 Miro did no painting whatsoever. In 1912, however, he took it up again and entered the Academy Gali at Barcelona. Since 1915 he has devoted himself entirely to painting.

In 1918 Dalmau, an art dealer interested in the work of the Cubists, gave Miro his first one-man show in Barcelona. The exhibition consisted of sixty-four canvases and many drawings, all done between 1914 and 1917. In 1919 Miro made his first trip to Paris. He arrived there in March and returned to Spain a year later. The following winter found him in Paris again and shortly thereafter he was installed in the studio of his countryman, Pablo Gargallo. In April 1921 he had his first one-man show in Paris under the sponsorship of the critic Maurice Raynal. From that time, although his art has passed through many highly individual phases of development, Joan Miro has been one of the leading modern artists of Paris. Since the occupation of France he has been living in Mallorca, Spain.

Simultaneously with the opening of the exhibition the Museum will publish a book on Miro with the first comprehensive analysis of the artist's work ever written in English. The analysis appears as a running text interspersed with reproductions of the artist's work. It has been written by Mr. Sweeney, lecturer and writer on modern art and author of *Plastic Redirections in 20th Century Art*. Mr. Sweeney directed the Museum's exhibition of *African Negro Art* in 1935 and prepared the catalog. The book will also include four full-color reproductions and sixty-six halftones, lists of the artist's exhibitions, the books he has illustrated and the ballets on which he has collaborated. The book will sell for \$2.00.

In his analysis of Miro and his work Mr. Sweeney writes in part as follows:

"Gaiety, sunshine, health—color, humor, rhythm: these are the notes which characterize the work of Joan Miro.

"Joan Miro is above all else a painter. This is what distinguishes him from so many of his best known contemporaries. This is the key to his own stylistic evolution. This is the basis on which he has built the most revolutionary contribution made within the strictly pictorial form by any painter of the generation immediately following that of Pablo Picasso.

"In his work Miro is essentially a Catalan—that type of fantasist visionary which, in the Middle Ages, produced the manuscript illuminations of Beatus' commentaries on the Apocalypse. Miro's color rarely offers the sombre tonalities we associate with so much Spanish painting, particularly that of the great masters of the post-Renaissance,

El Greco, Zurbaran, Velasquez and Goya. His has a blither note. In it there are echoes of the early provincial church decorators of Catalonia; frequently, the bold contrasts of yellows, blues, scarlets and greens of the Beatus background; throughout we feel the gay spirit of contemporary Catalan folk art. Within the rhythms of his compositions the slow movements of a Spanish dance will suddenly burst into those of a Catalan Sardana with its intoxicating swing and crying brass.

"Because of his fundamental devotion to painting, Miro has been able to recognize the value of the lessons learned by those generations immediately preceding his who sternly emphasized the formal bases of painting. Because he was a poet, he saw the weakness of a pictorial expression which discouraged any enrichment by means of extra-pictorial suggestion. Through the combination of these two sides of his talent, he has been able to bring a new tonic element into contemporary painting without compromising an essential pictorial approach. And the record of Miro's development to date is a history of the constant single-minded effort he has made toward combining and perfecting these abilities . . .

"In Miro's researches we have the reflection of a restless, unsatisfied age. But his work is not a scoffing, satirical, or defeatist expression of this period-character. It is the record of a persistent constructive effort to achieve a sound balance of the spiritual with the material in painting—an esthetic paradigm for a fuller, richer life in other fields. Disillusion and reflections on decadence have no place in it. Miro's work belongs to the youth of a period that is opening, rather than the old age of a closing one. A pictorial poetry in which Oriental and Occidental traditions fused was an essential part of his Catalan heritage reaching back to the Beatus illuminations of the Middle Ages. A loyalty to the traditional folk expressions of his native land kept his feet solidly on the ground. Miro's vitality, laughter, native lyricism and love of life are, today, auguries of the new painting in the new period which is to come."

Books

● **FINE AND APPLIED ARTS** by Royal Bailey Farnum. Published by the Bellman Publishing Company, Inc., Boston. 24 pages, 50 cents. Here is an interesting monograph by a man who has been closely allied to public education in the Fine and Applied Arts. The qualifications essential to the successful pursuits of the several arts are listed by the author as well as useful information as to the earnings of designer and artist, names of art organizations, schools of art and design, periodicals, and bibliography. This should be of interest to teachers, students and those persons hoping to prepare for a career in the arts.

CHILDREN OF THE HANDCRAFTS by Carolyn Sherwin Bailey, drawings by Grace Paull. Published by The Viking Press, New York City. 192 pages \$2.00. Exciting stories about boys and girls who played a part in the development of the crafts in our country. Lonely little Rebecca Lefferts, snowbound for three weeks in her new home in Ohio, stitched her star-and-crescent quilt. Her father thought quilt-making much more important than learning to read and write. Thirteen year old Daniel Moyer wanted to go West with one of the wagon-trains. But he stayed at home and met real adventure there. Betsy Metcalf, with one shilling to spend, cried when she could not buy the beautiful imported straw bonnet which cost a whole pound. But, nothing daunted, she found a way. These, and many more, are the stories in **CHILDREN OF THE HANDCRAFTS**—all of them true, but more entertaining than fiction. For boys and girls from eight to twelve.

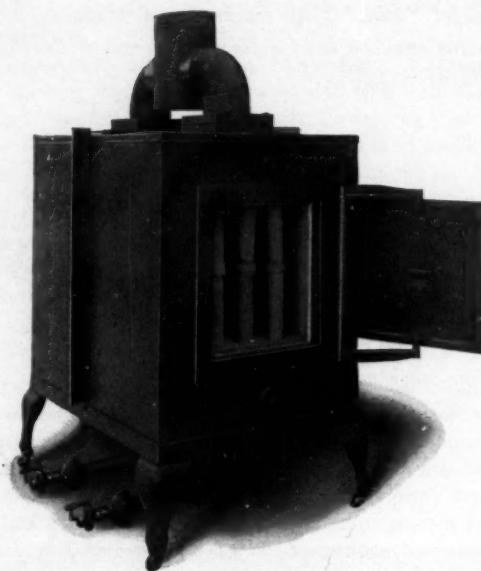
No Pay Days

● William M. Milliken, Director of the Cleveland Museum of Art, announced Friday, following a meeting of the Museum trustees that action has been taken, as of October 1st, whereby there will be no more "pay days" to enter the Museum, which will hereafter be free to all visitors.

"The decision to abolish pay days is in line with the tendency in the policies of museums throughout the country," said Milliken, "notably the Metropolitan in New York, which is now always free to the public."

The Museum is closed only on Thanksgiving, Christmas and July 4th, and Mondays throughout the year. Weekday and holiday schedules are 9 a. m. to 5 p. m. except Wednesdays when it remains open until 10 p. m. and Friday evenings in the lecture season when it is open from 7 to 10 p. m. Sunday hours are 1 to 6 p. m.

They all add up to **MATCHLESS** *Performance!*



- ✚ Super-arch construction . . . takes all load off of muffle tubes
- ✚ Multiple tube mufflers . . . most efficient method known for transfer of heat.
- ✚ Baffle in tile-lined flue . . . prevents back-drafts.
- ✚ Hi-K TUBES . . . cut firing time (and fuel) 20%. Outlast ordinary tubes 2 to 1.
- ✚ Sillimanite lining for combustion chamber, floor, and floor supports optional.
- ✚ Generous insulation, including door . . . no cold spots.

TOTAL The modern KERAMIC KILN . . . favorite among ceramic plants, schools and studios coast-to-coast.

The
DENVER FIRE CLAY
Company

EL PASO, TEXAS
NEW YORK, N. Y.



SALT LAKE
CITY, UTAH

DENVER, COLO., U. S. A.

In Cleveland
THE HOLLENDEN

In Cleveland's business center. 1050 rooms with bath and radio. 300-car garage in same building. Famous Vogue Room, popular-priced Coffee Shop.

In Columbus
THE NEIL HOUSE

Across from the State Capitol. 655 rooms, all with bath. New Century Room features dancing and entertainment.

In Akron
THE MAYFLOWER

One of the midwest's newest, finest hotels. In the center of downtown Akron. 450 rooms with bath and 4-station radio.

In Lancaster, O.
HOTEL LANCASTER

Ohio's newest hotel, completed Spring, 1940. 100 rooms with combination tub, shower bath.

In Corning, N.Y.
BARON STEUBEN HOTEL

Finest hotel in Corning. 100 rooms with bath at moderate rates. Garage in connection.



Check In

**AT
DeWITT OPERATED HOTELS**

The Hotels That Check With Every Travel Standard!

People who travel a lot set up a rigid code of the things they expect and demand in a good hotel. Because De Witt Hotels maintain such strict standards of excellence, they have long been favored by exacting travelers.

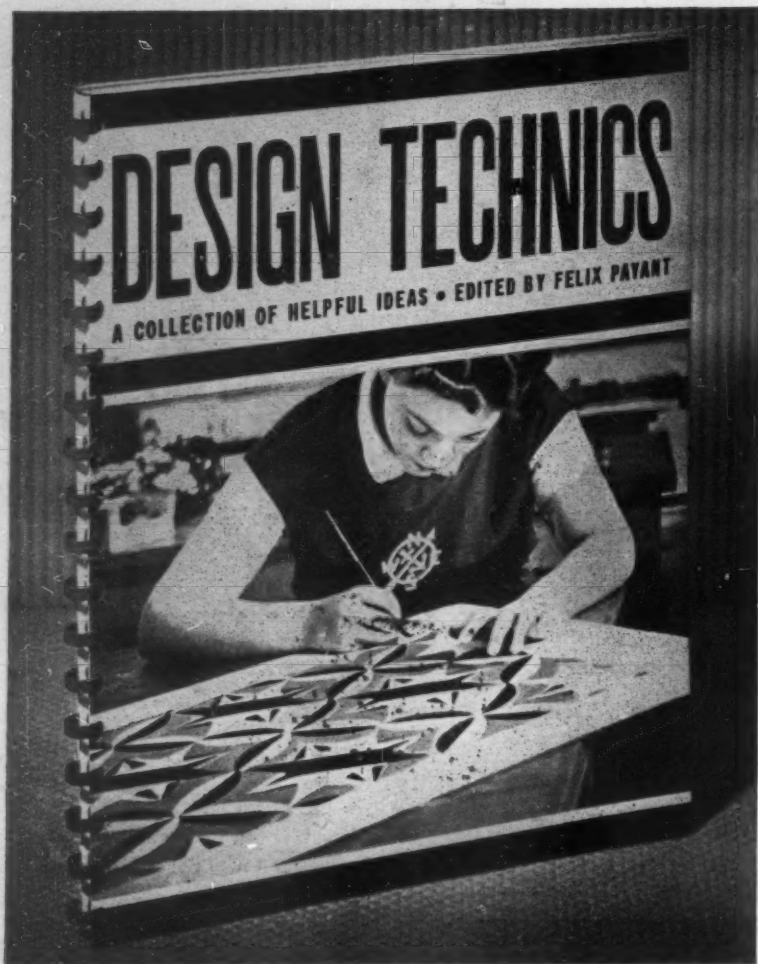
1. Rooms are large, cheerful and spotlessly clean. Beds are sleep-inviting.
2. Rates are surprisingly low for the service rendered.
3. There are restaurants to suit every mood...good food at a price to suit every purse. Dance music and entertainment.
4. Employees are friendly, diligently trained, always alert to serve you.

DeWITT OPERATED HOTELS

THEODORE DeWITT, President • R. F. MARSH, Vice-President



CHRISTMAS OFFER



HERE IS YOUR OPPORTUNITY TO GIVE HANDSOME, USEFUL CHRISTMAS GIFTS. WHAT COULD BE BETTER THAN SENDING YOUR FRIENDS A COPY OF THE NEW DESIGN TECHNICS OR A SUBSCRIPTION TO DESIGN THIS YEAR? PLAN TO TAKE ADVANTAGE OF OUR SPECIAL HOLIDAY OFFER AT ONCE. A HANDSOME CHRISTMAS CARD WILL BE MAILED TO YOUR FRIENDS WITH YOUR GIFTS, IF YOU REQUEST IT.

SAVE BUT STILL SEND A GIFT YOUR FRIENDS WILL APPRECIATE AND REMEMBER

OFFER 1

ONE COPY OF THE NEW DESIGN TECHNICS AND 1 YEAR'S SUBSCRIPTION TO DESIGN FOR ONLY \$4.00. YOU SAVE \$1.00.

THESE OFFERS
GOOD ONLY UN-
TIL DECEMBER
31st 1941

OFFER 2

TWO OR MORE COPIES OF DESIGN TECHNICS AT \$1.50 EACH. YOU SAVE \$1.00 ON EACH 2 COPIES.

DESIGN PUBLISHING COMPANY

243 NORTH HIGH STREET

COLUMBUS, OHIO